

MARENZIO

Gli Erranti

Madrigali Spirituali
Alessandro Casari



Secular Works Madrigali Spirituali A Cin

L Darling-Hammond



Secular Works Madrigali Spirituali A Cin:

Secular Choral Music in Print, 1996 **Historical Dictionary of Sacred Music** Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music **The A to Z of Sacred Music**

Joseph P. Swain, 2010 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions **Printing Music**

in Renaissance Rome Jane A. Bernstein, 2024-02-16 In sixteenth century Italy Rome ranked second only to Venice as an important center for music book production Throughout the century printers in the Eternal City experimented more readily and more consistently with the materiality of the book than their Venetian counterparts who by standardizing their printing methods came to dominate the international marketplace The Romans ingenuity and willingness to meet individual clients needs resulted in music editions in a broader array of shapes and sizes employing a wider range of printing techniques They became boutique printers eschewing the run of the mill in favor of tailoring production to varied market demands Accommodating the diverse requirements of their clientele they supplied customized volumes which Venetian presses either could not or would not produce In *Printing Music in Renaissance Rome* author Jane A Bernstein offers a panoramic view of the cultures of music and the book in Rome from the beginning of printing in 1476 through the early seventeenth century

Emphasizing the exceptionalism of Roman music publishing she highlights the innovative printing technologies and book forms devised by Roman bookmen She also analyzes the Church's predominant influence on the book industry and in turn the Roman press's impact on such important composers as Palestrina Marenzio Victoria and Cavalieri Drawing on innovative publications Bernstein reveals a synergistic relationship between music repertoires and the materiality of the book In particular she focuses on the post Tridentine period when musical idioms both new and old challenged printers to employ alternative printing methods and modes of book presentation in the creation of their music editions Of interest to musicologists art historians and book historians alike this book builds on Bernstein's previous work as she continues to chart the course of music and the book in Renaissance Italy Musica spirituale, libro primo Giovanni Del Bene, Katherine Powers, 2001-01-01 *Goldberg*, 2007 *International Index of Dissertations and Musicological Works in Progress*, 1979 *The New Grove Dictionary of Music and Musicians: Liturgy to Martinu'* Stanley Sadie, 2001 *The Encyclopedia Britannica* James Louis Garvin, Franklin Henry Hooper, Warren E. Cox, 1929 **Essays on Italian Poetry and Music in the Renaissance, 1350-1600** James Haar, 2023-11-15 These essays illuminate the changing nature of text music relationships from the time of Petrarch to Guarini and in music from the madrigals of Giovanni da Cascia to those of Gesualdo da Venosa Haar traces a line of development from the stylized rhetoric of Trecento song through the popularizing trends of Quattrocento music and on to the union of verbal and musical cadence that marked the high Renaissance in sixteenth century Italian music This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1986 **The Encyclopædia Britannica** James Louis Garvin, Franklin Henry Hooper, Warren Earle Cox, 1929 *Traces of Tollius* Simon Groot, 2022-05-05 Joannes Tollius c 1550 c 1620 was born in Amersfoort and began his career as music director of the Amersfoort Chapel of Our Lady He flourished in Italy as maestro di capella of the cathedrals of Rieti 1583 84 and Assisi 1584 86 and as cantor tenorista in Rome 1586 88 and Padua 1588 1601 He ended his career as an exceptionally well paid singer in the court chapel of Christian IV in Copenhagen 1601 03 In 1590 a collection of three part motets appeared under the surprising title Motecta de dignitate et moribus sacerdotum motets about the dignity and morals of priests presumably intended as a denunciation of the priests who had had him imprisoned in Assisi on charge of heresy a charge of which Tollius was later acquitted In 1591 two collections of five part motets appeared in quick succession In these motets Tollius uses techniques of word painting that go significantly further than those used by his contemporaries in sacred music In 1597 an extended and revised reprint appeared of the a collection of six part madrigals In his madrigals Tollius shows himself to be a skilled composer who is in keeping with the madrigal output of his Italian contemporaries In 1598 two new madrigals by Tollius appeared in collections of works by Paduan masters including such

great names as Lodovico Viadana and Costanzo Porta Tollius is unconventional in his compositions He combines works with an archaic character with works that fit in prevailing compositional trends but he also experiments with means that go far beyond what his contemporaries allowed themselves His oeuvre may be small but its diversity and quality makes it notable During his life Tollius regularly came into conflict with his employers He was often fined and sometimes even imprisoned Contemporary accounts of Tollius are contradictory when it comes to his personality but they are unanimous in recognising that he was a skilled musician **Proceedings of the Musical Association** Musical Association (Great Britain),1899

Baker's Biographical Dictionary of Musicians Theodore Baker,1984 **Encyclopaedia Britannica** ,1929

Historical Dictionary of Choral Music Melvin P. Unger,2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature Historical Dictionary of Choral Music Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 300 cross referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music **Greene's Biographical Encyclopedia of Composers** David Mason Greene,1985 **Musical News** ,1894 **Grove's Dictionary of Music and Musicians** George Grove,1927 **The Encyclopedia Americana** ,1963

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